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DARK HORSE
COMICS
DARK HORSE COMICS

DARK HORSE COMICS™

JAMES BOND:
LIGHT OF MY DEATH
PART 3 OF 4
WRITER: DAS PETROU
ARTIST: JOHN WATKISS
LETTERER: WOODROW PHOENIX
COLORIST: TREVOR GORING

GODZILLA:
BLAST FROM THE PAST
PART 1 OF 2
WRITER: RANDY STRADLEY
PENCILLER: BOBBY RUBIO
INKER: BRIAN GARVEY
LETTERER: CLEM ROBINS
COLORIST: MATT HOLLINGSWORTH

WHO IS X?
PART 3 OF 3
WRITER: JERRY PROSSER
PENCILLER: N. STEVEN HARRIS
INKER: DAN DAVIS
LETTERER: CLEM ROBINS
COLORIST: RACHELLE MENASHE

PREDATOR:
THE PRIDE AT NGHASA
PART 1 OF 3
WRITER: CHUCK DIXON
ARTIST: ENRIQUE ALCATENA
LETTERER: CLEM ROBINS
COLORIST: CHRIS CHALENOR

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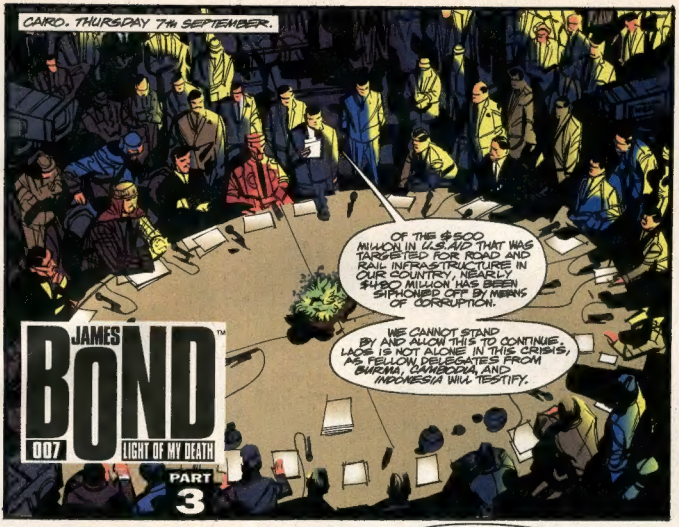
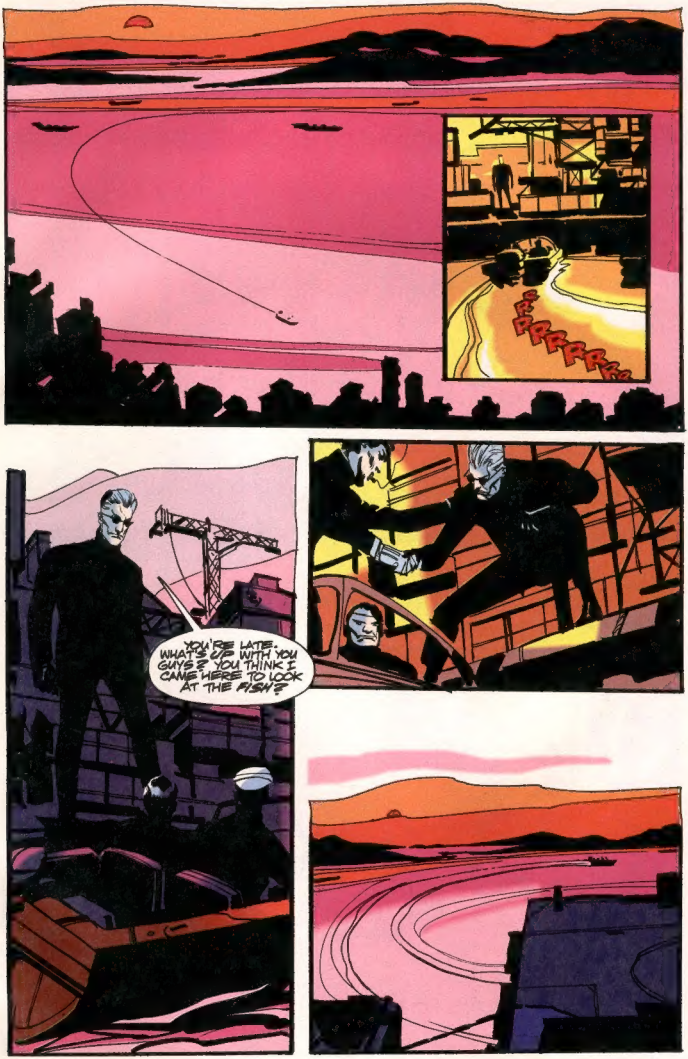
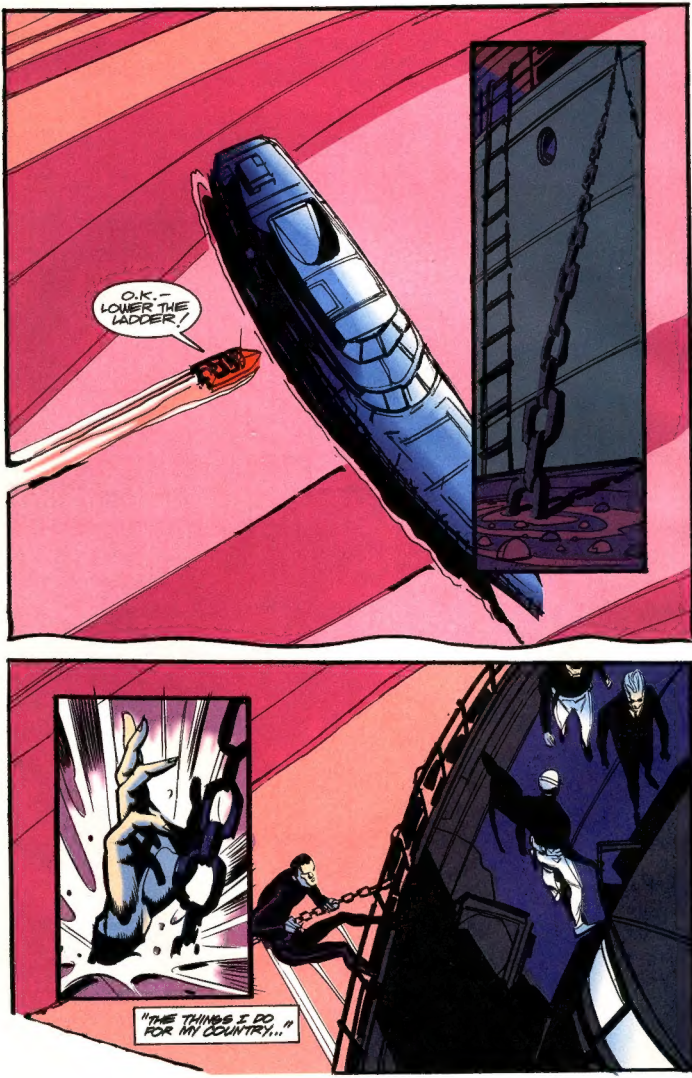

CAIRO. THURSDAY 7th SEPTEMBER.
OF THE $500 MILLION IN U.S. AID THAT WAS TARGETED FOR ROAD AND RAIL INFRASTRUCTURE IN OUR COUNTRY, NEARLY $480 MILLION HAS BEEN SIPHONED OFF BY MEANS OF CORRUPTION.
WE CANNOT STAND BY AND ALLOW THIS TO CONTINUE. LAOS IS NOT ALONE IN THIS CRISIS, AS FELLOW DELEGATES FROM BURMA, CAMBODIA, AND INDONESIA WILL TESTIFY.
JAMES BOND
007
LIGHT OF MY DEATH
PART 3

IN THIS HISTORIC CONFERENCE OF NON-ALIGNED COUNTRIES, WE HAVE A GREAT OPPORTUNITY TO JOIN TOGETHER AND STOP THIS HEMORRHAGING OF FOREIGN AID.

LET US, THEN, POOL OUR RESOURCES AND INTELLIGENCE SO THAT WE MAY UNCOVER THOSE UNSCRUPULOUS INDIVIDUALS WHO ARE STEALING OUR PEOPLES' FUTURE.

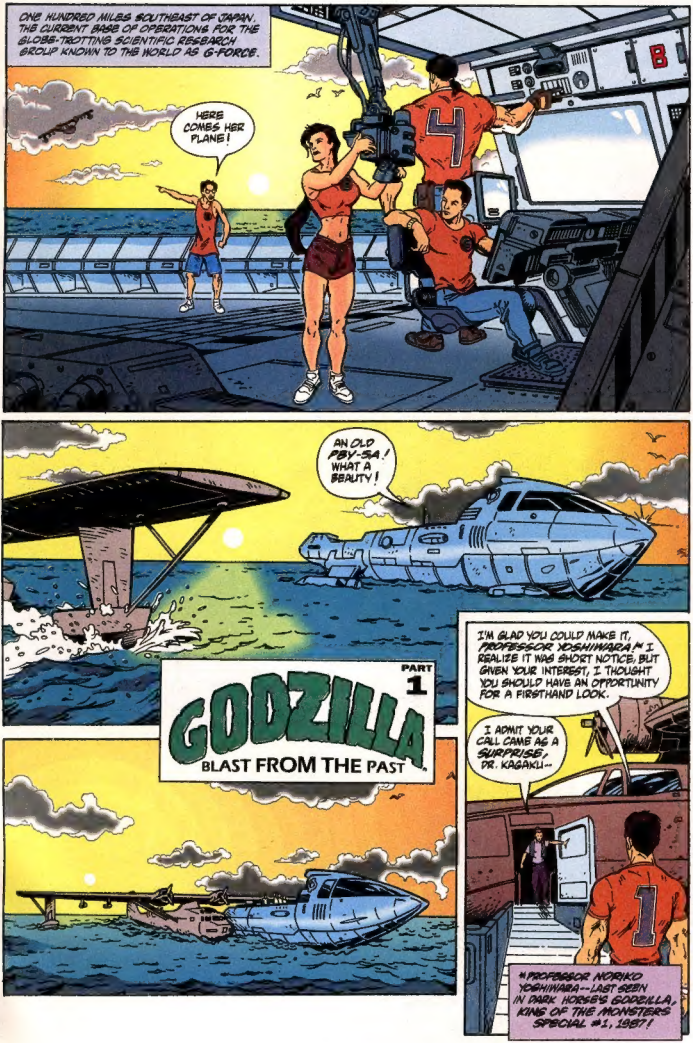
HONG KONG. SEPTEMBER 7th.
HAS THE PENINSULA BEEN MUCH TO YOUR LIKING THEN, JAMES?
HAVEN'T HAD ANY CAUSE TO COMPLAIN YET. GOOD NIGHT'S SLEEP. BREAKFAST WAS SPOT ON. EGGS BOILED TO PERFECTION -- THREE MINUTES EXACTLY -- TWO SLICES OF WHOLE-WHEAT TOAST, JERSEY BUTTER, AND YESTERDAY'S TIMES.
YESTERDAY'S. THAT'S NOT BAD. I WAS READING MONDAY'S EDITION THIS MORNING.
NOTHING MUCH GOING ON ANYWAY. PAUL GOULART IS BACK IN BRAZIL, A GOYA WAS STOLEN FROM THE NATIONAL GALLERY, AND THE CONFERENCE OF NON-ALIGNED COUNTRIES HAS STARTED IN CAIRO.
MMMN.
SO WHAT ARE WE GOING TO DO ABOUT THIS AMOS FELLOW, THEN?
WELL, THERE'S AN AMERICAN DIPLOMAT CALLED WILSON, WITH A POSTING IN BURMA WHO IS HERE AT THE MOMENT. WE'VE FOUND OUT THAT HE'S MEETING AMOS TONIGHT ON HIS YACHT. WE THINK THEY'LL BE TALKING DOLLARS.
HE'S BEING PICKED UP FROM THE HARBOR AT TEN TONIGHT.

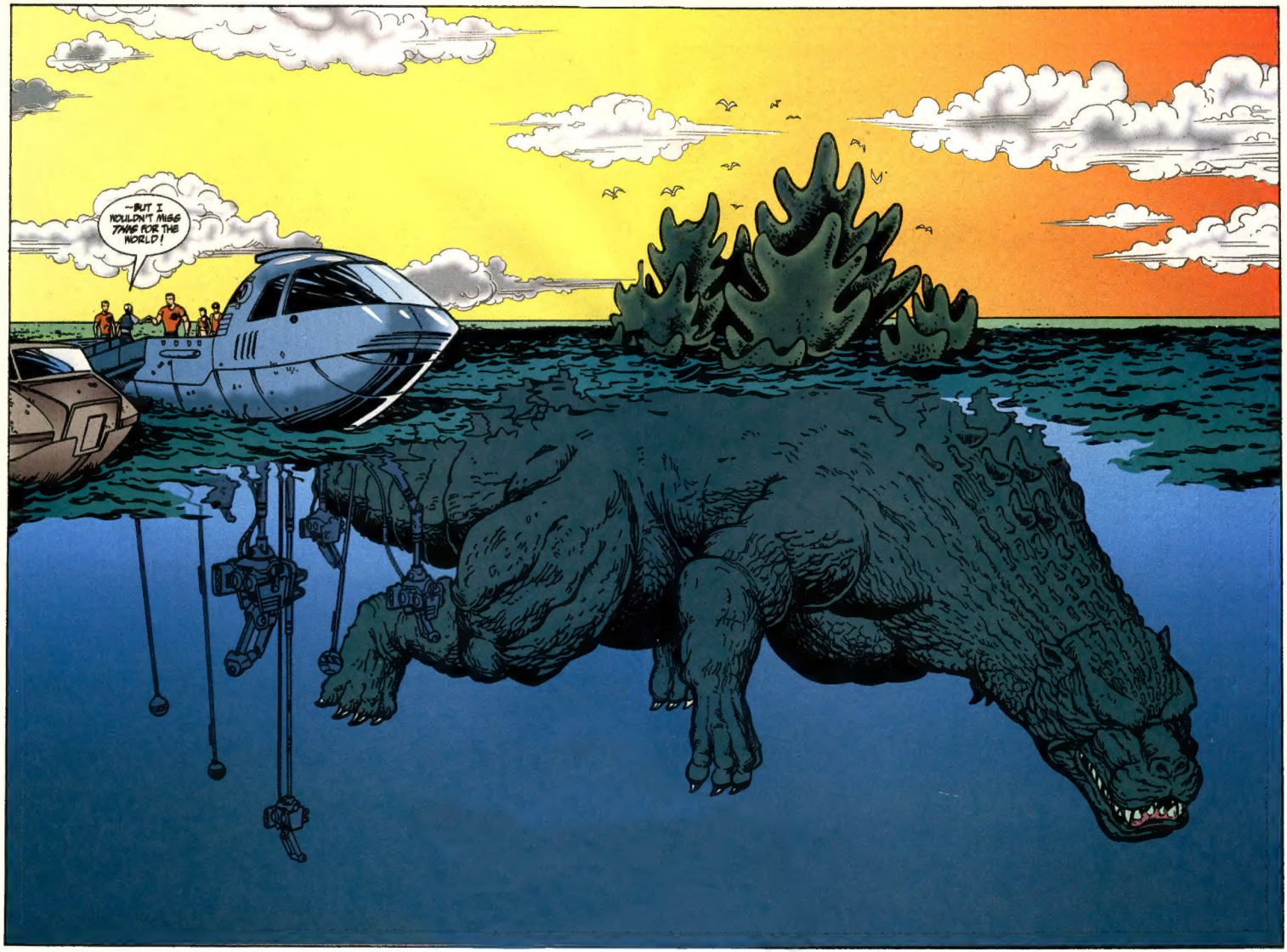

RRRRRRRR
YOU'RE LATE. WHAT'S UP WITH YOU GUYS? YOU THINK I CAME HERE TO LOOK AT THE FISH?


O.K. - LOWER THE LADDER!
"THE THINGS I DO FOR MY COUNTRY..."

GOOD TO SEE YOU AGAIN, DAVID...
GOOD NOTHIN'! I'VE HAD THOSE SLIT-EYES ON MY TRAIL BACK THERE AS IF THINGS AREN'T BAD ENOUGH WITH THIS COLLEGE BOY PRESIDENT. HE'S WATCHIN' THE WHOLE SOUTH-EAST ASIA SITUATION ONE HELL OF A LOT CLOSER THAN EISENHOWER DID.
TO TOP IT ALL, THERE'S THAT DAMN CONFERENCE IN CAIRO. THEY'RE BANGING THEIR HEADS TOGETHER AND PEACE, SOON. WE'RE GONNA LOSE BUSINESS, AND MAYBE WORSE.
THERE WILL BE NO PROBLEMS IN CAIRO, DAVID. YOU CAN BE SURE OF THAT. NO ONE'S PUTTING US OUT OF BUSINESS. EVERY-THING'S UNDER CONTROL.
WHAT YOU GONNA DO? MAKE THINGS BETTER?
WE HAVE OUR MAN IN READINESS IN EGYPT. WHEN THE DELEGATES GO ON THEIR TOUR OF THE AREA, AROUND CAIRO TOMORROW, THEY WILL SEE THE LIGHT...
THAT GUY WHO DID THE BUSINESS FOR YOU OVER IN THE FRENCH ALPS?
THEY DON'T COME BETTER. A REAL PROFESSIONAL. AS FOR THE OTHER PROBLEM YOU MENTIONED...
WHAT THE H— WHO ARE YOU? WHAT'S GOING ON DOWN THERE?
"DAMN."

STOP HIM! RADIO FOR HELP!
KRAK!
KRAK!
BLAM
BLAM
PWEE
PWEE
I CAN'T SAY HOW GOOD IT IS TO SEE YOU AGAIN, PAUL. SORRY TO KEEP YOU.
THAT'S QUITE ALL RIGHT, JAMES. HOLD ON TIGHT NOW, WE'LL BE OFF IN A SECOND. READY?
I MUST SAY, THIS IS THE BIGGEST RISE I'VE HAD IN THE BRITISH SECRET SERVICE.
DON'T MAKE ME THINK OF THE CIVIL SERVICE SALARIES, OOT, OR I'LL END UP BACK IN THE RESTAURANT BUSINESS. ANYWAY, WHERE TO NOW?
WOOOOOOSH
WELL, PAUL -- I DON'T KNOW ABOUT YOU, BUT I'M OFF TO CAIRO.
TO BE CONTINUED.


ONE HUNDRED MILES SOUTHEAST OF JAPAN. THE CURRENT BASE OF OPERATIONS FOR THE GLOBE-TROTTING SCIENTIFIC RESEARCH GROUP KNOWN TO THE WORLD AS G-FORCE.
HERE COMES HER PLANE!
AN OLD PBY-5A! WHAT A BEAUTY!
PART 1
GODZILLA
BLAST FROM THE PAST
I'M GLAD YOU COULD MAKE IT, PROFESSOR YOSHIWARA.* I REALIZE IT WAS SHORT NOTICE, BUT GIVEN YOUR INTEREST, I THOUGHT YOU SHOULD HAVE AN OPPORTUNITY FOR A FIRSTHAND LOOK.
I ADMIT YOUR CALL CAME AS A SURPRISE, DR. KAGAKU--
*PROFESSOR NORIKO YOSHIWARA--LAST SEEN IN DARK HORSE'S GODZILLA, KING OF THE MONSTERS SPECIAL #1, 1987!

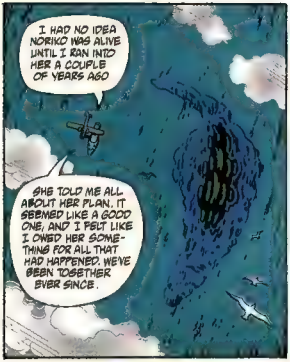

—BUT I WOULDN'T MISS THIS FOR THE WORLD!

HOW LONG HAS IT BEEN LIKE THIS?
"IT"? YOU MEAN GODZILLA? WE RECEIVED A REPORT FROM A FISHING VESSEL TEN DAYS AGO. WE WERE SET UP WITHIN 36 HOURS.
HE HASN'T SO MUCH AS TWITCHED SINCE WE GOT HERE.
THEN IT'S DEAD?
BIG G DEAD? NO SUCH LUCK, NORIKO. HE'S NOT EVEN SLEEPING, REALLY. ALL OF OUR INSTRUMENTS SAY HIS LIFE FUNCTIONS ARE PRACTICALLY NONEXISTENT, BUT HIS BRAIN ACTIVITY SHOWS MORE UPS AND DOWNS THAN A RIDE AT THE TOKYO DISNEYLAND.
REIKO CAN TELL YOU MORE.
GOOD TO SEE YOU AGAIN, NORIKO. AS YOU CAN SEE FROM THESE READOUTS, GODZILLA'S IN A RESTIVE STATE, BUT IT'S NOT SLEEP. IT'S MORE LIKE HE'S WAITING FOR SOMETHING.
MAYBE IT IS..
LET ME GIVE YOU A HAND WITH THAT, MR.--
THE NAME'S HELZER. BURTON HELZER.* I'M MISS YOSHIWARA'S PILOT. NOW YOU BE EXTRA CAREFUL WITH THAT CASE, YOUNG FELLA.
*ALSO LAST SEEN IN G.I. K.O.T. MS. #1
YEP. THIS IS THE SPOT. ALL RIGHT.

I GUESS INTRODUCTIONS ARE IN ORDER. I'M DR. KAZUSHI KAGAKU. THIS IS MY WIFE, REIKO--
THAT HELPFUL YOUNG MAN IS REIKO'S BROTHER, TAKE. HE'S OUR RESIDENT ELECTRONICS WIZARD.
THE FINAL MEMBER OF OUR TEAM IS KINO. HE'S OUR PILOT AND MECHANIC, AND I'M SURE HE'S DYING TO ASK YOU ABOUT YOUR PLANE, MR. HELZER.
ACTUALLY, I WAS GOING TO ASK PROFESSOR YOSHIWARA ABOUT THIS CASE--
THERE WILL BE PLENTY OF TIME FOR QUESTIONS LATER--RIGHT NOW I'D LIKE TO GET MY GEAR STOWED AND BEGIN MY RESEARCH.
IF YOU GENTLEMEN WOULD BE SO KIND AS TO GET THE REST OF MY EQUIPMENT FROM THE PLANE--
WHAT THE--!
A MISSILE LAUNCHER?
I THOUGHT THAT CASE LOOKED AWFULLY FAMILIAR. THAT'S A "KILLER BEE"--THE LATEST MODEL IN THE "STINGER" CLASS.
THIS IS A RESEARCH MISSION, NORIKO! WHAT DO YOU NEED A MISSILE LAUNCHER FOR?
LET ME GO! I HAVE TO DO THIS!
CLICK
YOU'D BETTER DO AS SHE SAYS, DOC.

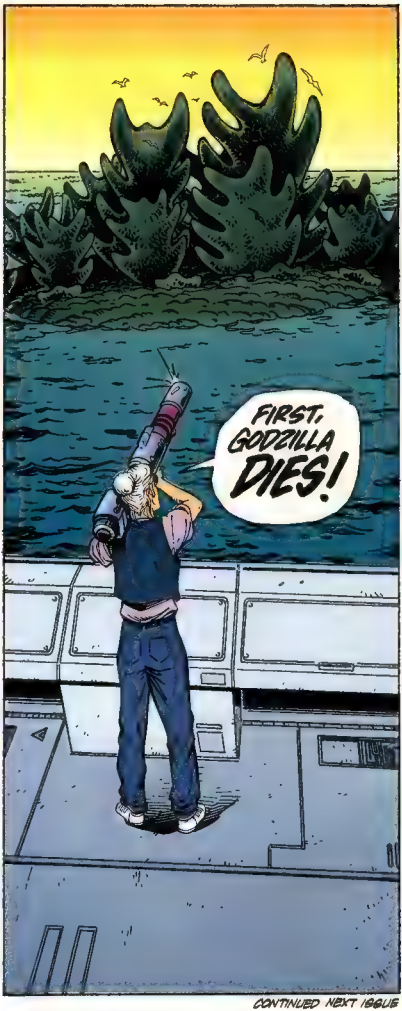
I DON'T WANT TO HAVE TO HURT ANYBODY, BUT NORIKO AND I ARE GONNA DO WHAT WE CAME HERE TO DO -- AND NONE OF YOU ARE GONNA STOP US.
TO YOU, GODZILLA IS JUST SOME BIG RESEARCH OPPORTUNITY. BUT FOR NORIKO AND ME, HE REPRESENTS SOMETHING A WHOLE LOT DIFFERENT.
"SEE, NORIKO AND I WERE THERE THE DAY WHEN, FORTY YEARS AGO, GODZILLA FIRST APPEARED. HE TORE THROUGH TOKYO LIKE A TORNADO THROUGH A TRAILER PARK.
"HE LEFT THE CITY IN RUINS. THOUSANDS DIED. NOTHING COULD STOP HIM...
"BUT IT DIDN'T HAVE TO HAPPEN THAT WAY.
"WE'D UNCOVERED AN ANCIENT CARVED SLAB AT A CONSTRUCTION SITE I WAS MANAGING. NORIKO'S DAD WAS DECIPHERING THE CARVINGS ON IT.
"WE'D DISCOVERED THAT THE SLAB WAS SOME KIND OF 'MONSTER MAGNET' -- PUT ON HONSHU THOUSANDS OF YEARS AGO BY SOME ANCIENT RACE TO KEEP GODZILLA AND HIS LIKE AWAY FROM THEIR CITIES.
"HE TRIED TO GET ME TO FLY THE SLAB OUT AND DUMP IT IN THE OCEAN. ONLY I WOULDN'T LISTEN. NO ONE BELIEVED IN MONSTERS.. THEN.
"BY THE TIME I WISED UP AND LISTENED TO NORIKO'S DAD, IT WAS TOO LATE."

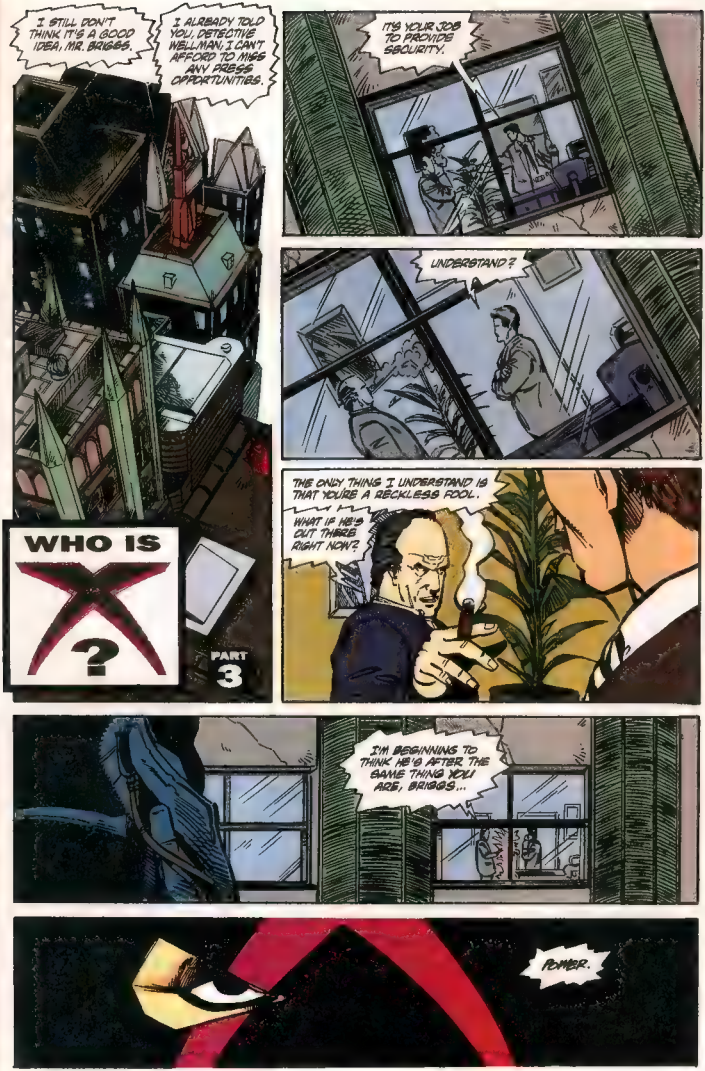
"GODZILLA WAS HOT FOR THAT SLAB, ALL RIGHT. IT TOOK EVERYTHING THAT COPTER HAD, BUT I GOT THE SLAB OFF THE GROUND AND HEADED OUT TO SEA.
"NORIKO'S OLD MAN...WELL--
I'M SENDING YOU BACK TO HELL, MONSTER!
"--HE BOUGHT ME THIS TIME I NEEDED TO GET AWAY. PAID FOR IT WITH HIS OWN LIFE.
"NORIKO'S MOM WAS KILLED, TOO."
MAMA!
I MANAGED TO GET AWAY AND DUMP THE SLAB-- RIGHT ABOUT HERE, AS A MATTER OF FACT. GODZILLA FOLLOWED ME ALL THE WAY.
I GUESS I KIND OF SAVED TOKYO... WHAT WAS LEFT OF IT.


I HAD NO IDEA NORIKO WAS ALIVE UNTIL I RAN INTO HER A COUPLE OF YEARS AGO
SHE TOLD ME ALL ABOUT HER PLAN. IT SEEMED LIKE A GOOD ONE, AND I FELT LIKE I OWED HER SOMETHING FOR ALL THAT HAD HAPPENED. WE'VE BEEN TOGETHER EVER SINCE.

PLAN? WHAT PLAN, YOSHIWARA?

I'LL LET YOU SEE ALL OF MY RESEARCH AFTER I'M FINISHED HERE, KASAKU. KNOWING REIKO'S INTEREST IN "DEAD" LANGUAGES, I'M SURE SHE'LL FIND MY FATHER'S NOTES MOST ENLIGHTENING.
BUT, LIKE I SAID, THAT COMES AFTER.


FIRST, GODZILLA DIES!
CONTINUED NEXT ISSUE


I STILL DON'T THINK IT'S A GOOD IDEA, MR. BRIGGS.
I ALREADY TOLD YOU, DETECTIVE WELLMAN, I CAN'T AFFORD TO MISS ANY PRESS OPPORTUNITIES.
WHO IS X ?
PART 3
IT'S YOUR JOB TO PROVIDE SECURITY.
UNDERSTAND?
THE ONLY THING I UNDERSTAND IS THAT YOU'RE A RECKLESS FOOL.
WHAT IF HE'S OUT THERE RIGHT NOW?
I'M BEGINNING TO THINK HE'D AFTER THE SAME THING YOU ARE, BRIGGS...
POWER.

WE'VE DOUBLED SECURITY WITH OFF-DUTY POLICE OFFICERS.
THEY'RE PLENTY VISIBLE.
LET'S GO OVER THE SECURITY PROTOCOL, MR. BRIGGS.
ALL THE ELECTRONIC LOCKS AND CARD KEYS HAVE BEEN RECODED.
WE'VE GOT MEN IN YOUR RECEPTION AREA...
...AND HAVE CHANGED THE SECURITY ACCESS CODE TO YOUR OFFICE.
YOU CAN CHANGE THE CODE FROM THE CONSOLE ON YOUR DESK, AS WELL AS HIT THE PANIC BUTTON! AND GET MEN IN HERE ON THE DOUBLE.
WE'VE EVEN GOT AN OFFICER IN EACH ELEVATOR CAR.
FRAGMENT
ROOF

IT SOUNDS LIKE YOU'VE GOT EVERYTHING WELL UNDER CONTROL, DETECTIVE.
IF YOU'LL EXCUSE ME, I'VE GOT TO GET SOME BUSINESS TAKEN CARE OF.
BRADSTREET, THIS IS BRIGGS. HAS THE NEW ZONING GONE THROUGH THE CITY COMMISSION YET? I DON'T WANT YOUR EXCUSES.
I DON'T CARE HOW MUCH HIS VOTE COSTS... GET IT DONE!
BRIGGS...
I'VE BEEN LOOKING FORWARD TO MEETING YOU.
STAND UP AND LOCK YOUR FINGERS BEHIND YOUR HEAD.

STAY WELL AWAY FROM THE DESK.
I WANT YOU TO KEY IN A NEW SECURITY CODE.
IF YOU DON'T DO EXACTLY AS I SAY, YOU WON'T LIVE TO BE RESCUED.
CHANGE THE CODE TO 0004.
SIT DOWN AND MAKE YOURSELF COMFORTABLE.
WHAT IS THIS ABOUT? I CAN GIVE YOU MONEY, ANYTHING. WHAT DO YOU WANT?
QUIET. PLEASE CONNECT ME WITH DETECTIVE WELLMAN.
YES?
I HAVE MR. BRIGGS HELD HOSTAGE IN HIS OFFICE. DON'T BOTHER TRYING TO GET THROUGH THE DOOR. I'VE ALREADY CHANGED THE CODE. IF I SEE OR HEAR ANY COPS, I'LL KILL HIM. DO YOU UNDERSTAND?
WHO IS THIS?
DO YOU UNDERSTAND?
YES.
I WANT A HELICOPTER ON THE ROOF WITH FIVE MILLION IN GOLD IN TWO HOURS.
I CAN'T GET THAT...
THEN YOU BETTER GET ON THE PHONE TO SOMEONE WHO CAN. AND DON'T BOTHER WITH NEGOTIATIONS. I'M NOT INTERESTED.

WE'VE GOT A HOSTAGE SITUATION.
I WANT YOU MEN ON THE ROOF. HE WANTS A HELICOPTER, SO HE'LL HAVE TO MAKE HIS WAY UP THERE.
BRING THE REST OF THE MEN UP FROM THE LOBBY.
HEY! WHAT'S ON THE STAIRS?
DETECTIVE HELLMAN, WE'RE AT THE DOOR TO THE ROOF.
GET IN POSITION.
KABLOOOM

WHAT THE HELL WAS THAT? REPORT!
KOFF, KOFF. HE RIGGED IT...THE DOOR.
YOU SON OF A...
I'M NOT HAPPY ABOUT THE WATERFRONT PARK PROJECT, BRIGGS.
THAT'S MY PART OF TOWN, AND THAT'S NOT THE WAY THINGS ARE DONE.
WHAT ARE YOU GOING TO DO TO ME?
JUST WHAT I DID TO JOHNSON AND SAUER. JUST WHAT I'LL DO TO YOUR LAST PARTNER, BRADSTREET.
MAKE AN EXAMPLE OF YOU. SHOW THE OTHERS WHAT HAPPENS WHEN I'M CROSSED.
I DIDN'T CROSS YOU. I DON'T EVEN KNOW YOU!
BLAM
NOT AN ACCEPTABLE EXCUSE.

BLAM
GET THAT DOOR DOWN!
KRASH
HELLO, OFFICERS.
I WAS JUST LEAVING.
BLAM BLAM
STOP HIM!
CONTINUED IN "COMICS' GREATEST WORLD" WEEK ONE!

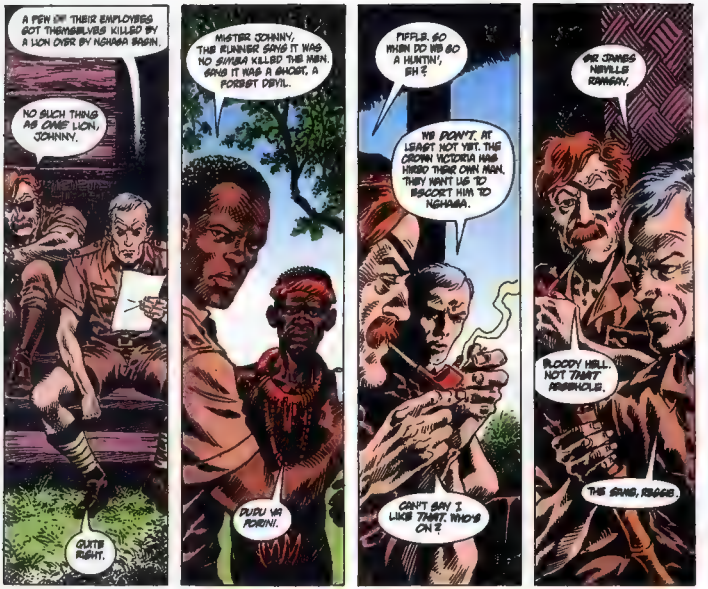
AUGUST 16, 1896.
THIS BEGINS WITH SOME OLD FELLOWS, WANDERING MYSTICS, WHO READ THE MURAL OF STARS THAT FILLS THE SKY ABOVE THE SERENGETI.
THEY TELL ABOUT A HEAVENLY BODY THEY CALL THE HUNTING STAR.
IT HAS NO FIXED POSITION IN THE SKY. DON'T BOTHER LOOKING FOR IT IN ANY ALMANAC.
IT COMES ONLY ONCE IN A LIFETIME. THICE IF YOU SHOULD HAPPEN TO LIVE SO LONG.
IT COMES ONLY IN THE SEASONS OF RECORD HIGH TEMPERATURE...
...WHEN THE VELDT BURNS AND THE STINK OF BLOOD IS EVERYWHERE.

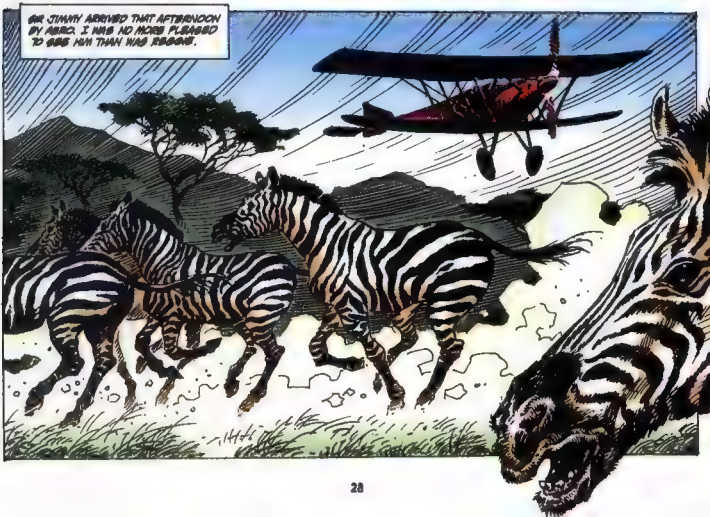
IT WAS HOT AS THE SKILLETS OF HELL THIS PAST SUMMER. A DEVIL OF A TIME TO BE RUNNING A NEW SPUR FOR THE CROWN VICTORIA.
IT WAS HERE ON THE GRADE TO KILDARE STATION THAT THE KILLING BEGAN.
PREDATOR
EEEEYAAAAAH!
-THIS HILL?
WHAT THEM PANDIBS ON ABOUT'S I SWEAR. THE LOT OF 'EM IS MORE TROUBLE THAN THEY'RE WORTH.
BOSS GEORGE, THE NAYIBS THEM SAY THEY SEEN SOMETHIN' OVER THERE. IT SCARE THEM.
USELESS BASTARDS'RE SCARED OF THEIR OWN SHADOWS. PROBABLY JUST A LION.
WELL, HAVE A BANG AT IT, GEORGE.

I DON'T SEE NOTHIN, DANNY. I DON'T SMELL LION SHIT NEITHER
NOT A LION. A DEVIL.
BLOODY HELL, DANNY..
..I OUGHTTA SHOOT YOU AND GET A GOOD NIGHT'S REST.
URRRGH
BOSSMAN! BOSS GEORGE IS KILLED! COME HURRY!
WHAT'S THAT DAMNED IRISHMAN GONE AND DONE NOW?
DE GHOST COME OUT OF TREE. KILL BOSS GEORGE DAMN DEAD!
OF ALL THE NONSENSE..
PHIL, LOOK..
OHH..

IT WASN'T LONG BEFORE WE LEARNED OF THE KILLINGS ALONG VICTORIA SPUR.

I WAS WORKING AS A GAME RANGER AT KILDARE STATION. NOTHING TOO GRAND. AN OLD DUTCH FARM BY A WADI.
THIS ROGUE BASTARD JUST STOOD THERE GLARIN' AT ME. MY BEARERS HAD RUN OFF, YOU SEE.
BUT I STOOD MY GROUND AND HELD THE FRONT SIGHT RIGHT 'TWIXT HIS TUSKS AND..
BANG!
FELLED HIM WITH A 404 RIGHT THROUGH THE BRAIN.
A .45-.70, ACTUALLY. HAVE I TOLD THIS STORY BEFORE, JOHNNY?
JUST A FEW TIMES, SIR.
RUNNER COMING.
SOMETHING FROM THE HEAD WARDEN?
NO. THE RAIL OFFICE IN NAIROBI. SOMETHING THEY WANT US TO LOOK INTO.
RAILWAY CHAPS?


A FEW OF THEIR EMPLOYEES GOT THEMSELVES KILLED BY A LION OVER BY NGHAGA BASIN.
NO SUCH THING AS ONE LION, JOHNNY.
QUITE RIGHT.
MISTER JOHNNY, THE RUNNER SAYS IT WAS NO SIMBA KILLED THE MAN. SAYS IT WAS A GHOST, A FOREST DEVIL.
DUDU YA PORINI.
PFFLB. SO WHEN DO WE GO A HUNTIN', EH?
WE DON'T. AT LEAST NOT YET. THE CROWN VICTORIA HAS HIRED THEIR OWN MAN. THEY WANT US TO ESCORT HIM TO NGHAGA.
CAN'T SAY I LIKE THAT. WHO'S ON?
SIR JAMES NEVILLE RAWSON.
BLOODY HELL. NOT THAT ARSEHOLE.
THE SAME, RIGGS.


SIR JIMMY ARRIVED THAT AFTERNOON BY AIRCO. I WAS NO MORE PLEASED TO SEE HIM THAN WAS RIGGS.

I'M LOOKING FOR JOHN COPELAND, GAME RANGER FOR KILDEER.
CALL ME JOHNNY, SIR JAMES. THIS IS REGINALD BARROWS AND WANJI.
SPLENDID. WANJI, YOU'LL BRING MY BAGS TO THE CAR, WON'T YOU?
WANJI IS NOT A BEARER, SIR. HE'S MY ASSISTANT. WE'LL HIRE MEN FROM THE LOCAL VILLAGE IN THE MORNING.
SIR?
UNTIL THEN WE CARRY OUR OWN.
CERTAINLY.
DON'T WANT YOU RANGER CHAPPIES PUT OUT BY ANY BOING IN ON THIS HUNT. BUT THE CROWN VICTORIA ASKED ME TO TAG ALONG.
UNDERSTANDABLE, SIR JAMES.
I DO HOLD STOCK IN THE RAIL LINE, SORT OF LOOKING AFTER MY INVESTMENTS, WHAT?
RATHER GONE YOCOLS AMBAG YOU HAVE HERE, EH? STILL, WE'LL HAVE THEM OFF AND HOME FOR THE WEEKEND.
THE LOCALS THINK IT'S A GHOST KILLED THE RAILMEN.
AH! SUPERSTITIOUS BUGGERS.

I'VE BEEN TOO LONG IN AFRICA TO SHRUG OFF THE LOCAL SUPERSTITIONS SO QUICKLY.
THERE IS ALWAYS SOME SHRED OF TRUTH TO THEIR BELIEFS.
TO HAVE AN UNRECEPTIVE NATURE IN AFRICA IS TO BE BLIND.
THERE ARE THINGS IN THESE WILDS THAT WHITE MEN HAVE NO NAME FOR.
DIXON ALCATENA
TO BE CONTINUED.

LONG SHOTS

10956 SE Main Street, Milwaukie, [illegible]

I would normally take this space to apologize for the lack of a letters column in the last issue of *Dark Horse Comics* — BUT IT WASN'T MY FAULT, HONEST!! We don't seem to be getting much mail, whether positive or negative, and the fact is we just didn't have enough comments to fill a letter column last time. So let me issue a plea for some feedback from you readers — let us know if we're doing this thing right or not. I appreciate the feedback we've gotten so far on this series, and some of it has certainly inspired us to tweak things so as to produce a little bit better comic book. I know some of you have commented that we should try to intersperse more non-licensed characters into the book. Any Dark Horse favorites you'd especially like to see?

Here's some letters for ya:

Stan Johnston
Box 842
Yazoo City, MS 39194

Anthologies have been a favorite of mine for as long as I can remember, so I bit when *Dark Horse Comics* went on sale, even knowing in advance that much of the material would feature licensed characters, which is usually the easiest way to get me NOT to buy a comic. Surprisingly, I liked the "Predator" strip from the first two issues, but that was the only feature that I really did care for.

"RoboCop" and "Time Cop" were okay, but neither made me want to continue reading, and I normally enjoy both Verheiden and Arcudi a great deal. As for "Renegade," the less I have to say about Chris Claremont, the better.

Another surprise comes from issues #3-5, where I found the "Aliens" story to be to my liking, though this probably had as much to do with Sarah Byam's writing as with anything. This wasn't just a good story set in the Aliens context, it would have been equally good independent of that.

I'm also looking forward to the next two parts of "Mad Dogs," which features writing which is more like what I expect from John Arcudi. Bombs this time were "Indiana Jones" and "Predator."

So, what do I think? I'll continue reading at least through the first year to watch for improvement, but I'm sorry to say that if there aren't some pretty obvious signs of it by then I doubt I'll be with you much beyond that point. One way to improve, in my view, would be to put less of an accent on your licensed characters and devote more energy to showcasing fresh material. I'm not saying that you should abandon RoboCop, et al., entirely, but limit their appearances to one feature each month. So far they have garnered at least half the page count in each issue, which seems disproportionate. Of course if *DHC* was conceived primarily as an outlet for SF adventure, then you likely intend to feature these characters as much as possible, especially if your intended audience is of the younger set.

For what they're worth, those are my thoughts on the series thus far. Ultimately, my decision to support or not support *Dark Horse Comics* will have no noticeable impact on its success or failure, but I'd much rather see it succeed. And I'd like to be able to take part in making it a success.

Marc Johnson
1734 Shadewood Lane
San Diego, CA 92139

When *Dark Horse Comics* first hit the stands, I had pretty high hopes for it. The first two issues lived up to my expectations, and then some. Each story was comprised of great art and storytelling.

The best, and to my surprise, the one that has been receiving the least favorable reader response (if the letters printed so far are a solid indication of the majority consensus) was "RoboCop." This three-part prequel to the miniseries was perfect. The team of Arcudi and Leon has yet to be matched within these pages — though Chris Claremont's "Renegade" came awfully close! Unfortunately, since these two stories ended, *DHC* really hasn't perked much interest in me.

Issue #6 is a good example. Though I love the character, Indiana Jones just isn't generating the type of excitement that it does on the silver screen. All of the Indiana Jones stories are far-fetched, but there is such a thing as going too far. The big, evil octopus may have worked with another character, but it just seemed silly here.

"Mad Dogs" has gotten better with each issue and it is a well-written and drawn series, but it

just isn't my cup of tea. The same can be said for the "Predator" series.

As with the first issue, the "RoboCop" story in issue #6, was the best of the bunch. Even though it wasn't as good as the first "RoboCop" installment, it was good. For me it was the only bright spot in an otherwise lacking issue.

Sorry to sound so negative, but I'm not used to offering any kind of criticism at all to a title under the Dark Horse insignia. I won't be as hasty as Uncle Elvis and give up on you guys prematurely. Yet if things don't start looking up soon, I'll be making an exit as well.

P.S.: So as not to end on a negative note, I thought that I'd sign off by telling you that I am very excited about the "Star Wars" story to begin in issue #7!

❖ ❖ ❖ ❖ ❖

Delmo (the Saint) Walters, Jr.
1831 White Plains Road #1B
Bronx, NY 10462

After seeing Alex Wald's excellent coloring on "Indiana Jones and the Shrine of the Sea Devil" Parts 2 and 3, I have to wonder why he did such a horrible job coloring the first installment? Was it a printing mishap? A rush job because of an impending deadline? Did he code the colors wrong? Looking forward to Part 4, when Indy finally gets the cover. Will Gary Gianni be doing any more Indiana Jones stories? And when will the Adam Hughes Indy story be available?

P.S.: The story, art, and lettering of Part 3 were great, too.

Let me at least try to answer one of your questions, Delmo. Dark Horse has always maintained a strong commitment to the quality of the art in our comic books, and we've recently taken important steps to assure our readers that the quality of our color books is as good as it can and should be.

There are a passel of people involved in this computer age of comic-book coloring, starting with the color artist — in the case of "Indiana Jones and the Shrine of the Sea Devil," Alex Wald. Alex provides Dark Horse with coded color guides, which are essentially photocopies of the black-and-white line art for the story that he's colored and coded, using markers, colored pencils, watercolor paints, or anything else that strikes his fancy. The codes are detailed color call-outs for each individual color on each page. Here at Dark Horse we work with a color palette constructed by adding together 10% increments of four basic colors in various combinations: yellow, red, blue, and black. Thus, one of Alex's codes might read something like Y9R1B8 (which means a combination of 90% full yellow, 10% full red, 80% full blue, and no black tints), referring in fact to a fairly warm deep green.

The color guides are used by Dark Horse's computer colorists to create color separations on our MS-DOS-based TintPrep coloring system. The term "separation" is a relic of pre-computer days when the color separations were done by actually "separating" the color percentages for a comic-book page onto four separate color plates — one for each of the basic colors used. The computer colorists add the coded colors to the scanned images of the black-and-white line art, trying to maintain the same color detail as painted by the color artist. Once the first set of separations is completed on the computer, the editor gets down and dirty for several hours, painstakingly checking the computer coloring against the coded color guides, ensuring that the computer colorists have faithfully represented what the color artist has intended the pages to look like. Often an editor will go through several iterations of this process in order to achieve what he or she believes to be the best computer coloring job, weighing the technical limitations of the computer system (for example, the ability of the TintPrep system to accomplish complicated blends or airbrush effects) against the esthetic intentions of the color artist.

As you might guess, there are myriad places in this process for errors to creep in, and what you saw with the first installment of the "Indiana Jones" story was proof of this. Be assured, however, that Alex's original color art and coding was not at fault. Beginning with the first issue of *Dark Horse Comics* under my editorship, *DHC* #5, I've taken special care to make sure that our computer color separation process is accurate. Thanks for noticing.

❖ ❖ ❖ ❖ ❖

I'll be giving up my interim post as the editor of *Dark Horse Comics*, making way for Randy Stradley with the next issue, ably assisted by Edward Martin III. Along with the introduction of a new editorial team, next month features the wrap-up to Randy's "Godzilla: Blast from the Past" tale, along with the last chapter of "James Bond: Light of My Death," the continuation of "Predator: The Pride at Nghasa," and a brand new "Aliens" story brought to you by the aforementioned Edward Martin III and artist Mark Nelson.

— Bob Cooper

FINISH LINE

I'm a book person, myself. I never read comics.

That's not true. When I was eleven, my best friend Mindy Jacobsen had a collection of "girl comics." She always wanted me to read them when I came over to play at her house, but I was a lot more interested in her mother's stash of true confession magazines. "Twenty Minutes After My Wedding, I Was... NAKED IN A STRANGER'S BED!"

So I never waited avidly for the next installment in a continuing story, or fretted about some superhero's possible demise. On the rare occasions I did pick up a comic book, it annoyed me: where was the beginning? Where was the end? Who *were* these people, and why should I care?

Being a book person, I worked in a conventional bookstore for a while. It was great — all those books! all on discount! — except for the lunch hours, which were too short to start anything interesting, like a murder mystery. I needed something short and not too involving that I could page through on the days *People* magazine didn't come out. Graphic novels seemed about right. There were lots of pictures; the books were sturdy enough to prop open with a soda pop can; the ink didn't get all over my work clothes like a newspaper would; the stories had beginnings, middles, and ends. It was all easy, mindless fun that I could put down at the end of my lunch hour and not lose any sleep over.

That's what it was supposed to be. That's before I stayed up all night reading the first one I picked up — and then stayed up the next three nights rereading it. That's before I read every collection and graphic novel we had in the store, no matter what it was about — and loved them all. That's before I started going into comic-book stores to find more of them. And arguing with my comics-reading friends about them.

But I didn't read comics. Nope.

Now, of course, I work at a comic-book company — Dark Horse, where I produce collections and graphic novels for a living. My fan friends all think this is hysterically funny — comics-hating Kij, *making* comics for a living? I point out that I put together *collections*, which are completely different. Book people don't read comics, I say righteously.

This summer, Dark Horse kicks off *Comic's Greatest World*™, comics about a lot of people I don't know anything about, involved in unfamiliar settings and stories, with who knows what beginnings and what ends. I'll have to wait for each weekly issue to come out to find out what happens next.

I can't wait.

But don't tell my friends — they'll never let me live it down.

— Kij Johnson

MAY CHECKLIST

SHIPPING MAY 4

- ☐ THE 3,001 NIGHTS OF BACCHUS
- ☐ ALIENS: COLONIAL MARINES #5
- ☐ ALIENS VOLUME 2 #8 (U.K. EDITION)
- ☐ CLASSIC STAR WARS #9
- ☐ CONCRETE: ECLECTICA #2
- ☐ THE DIRTY PAIR: SIM HELL #1
- ☐ JAMES BOND 007: A SILENT ARMAGEDDON #2

SHIPPING MAY 11

- ☐ ACCIDENT MAN #1
- ☐ CHEVAL NOIR #42
- ☐ PROPELLERMAN #3
- ☐ THE VENUS WARS II #12

SHIPPING MAY 18

- ☐ CARAVAN KIDD PART 2 #1
- ☐ HARD LOOKS #8
- ☐ LUX & ALBY #2
- ☐ REDBLADE #2
- ☐ SEX WARRIOR #2
- ☐ STAR WARS #5 (U.K. EDITION)
- ☐ VERSION #1.6

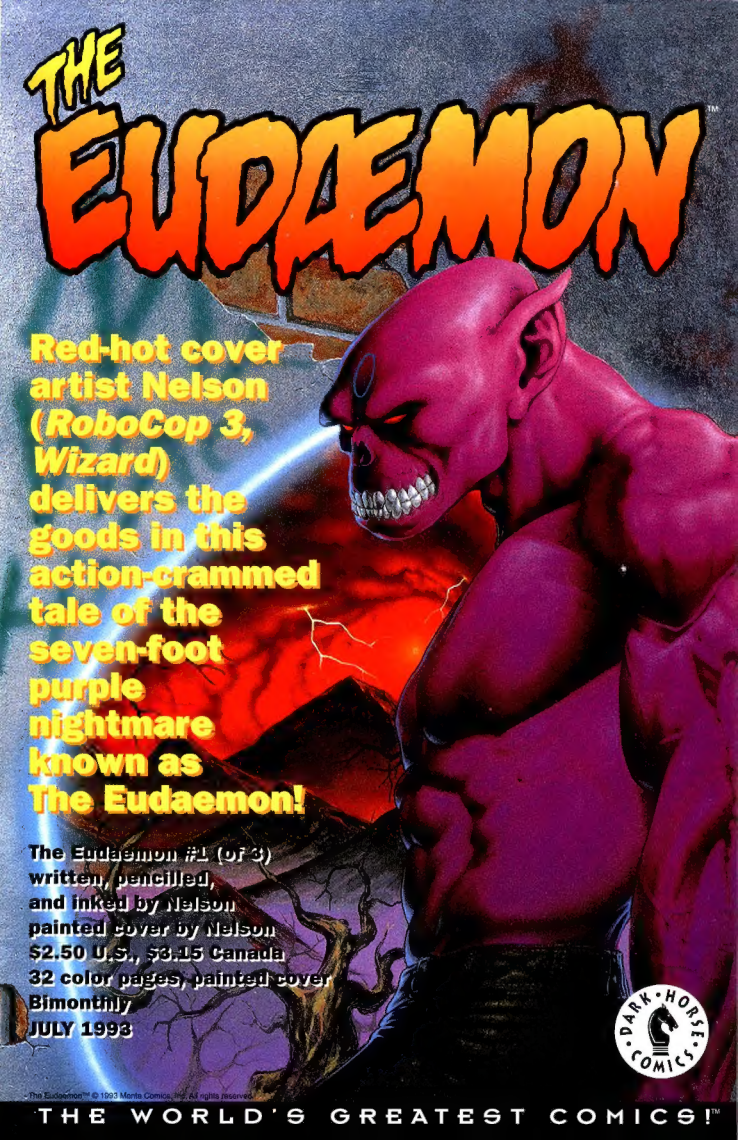
SHIPPING MAY 25

- ☐ ALIENS: ROGUE #2
- ☐ ALIENS: SACRIFICE
- ☐ BADLANDS (SOFTCOVER COLLECTION)
- ☐ THE BLUE LILY #3
- ☐ DARK HORSE COMICS #10
- ☐ DARK HORSE PRESENTS #74
- ☐ DARK HORSE INSIDER #19
- ☐ THE MASK (SOFTCOVER COLLECTION)
- ☐ ORION #5
- ☐ PREDATOR: COLD WAR (SOFTCOVER COLLECTION)

SHIPPING JUNE 29

- ☐ THE AMERICAN VOLUME 2

DARK HORSE COMICS


THE
EUDÆMON
Red-hot cover artist Nelson (*RoboCop 3*, *Wizard*) delivers the goods in this action-crammed tale of the seven-foot purple nightmare known as The Eudaemon!
The Eudaemon #1 (of 3) written, pencilled, and inked by Nelson
painted cover by Nelson
$2.50 U.S., $3.15 Canada
32 color pages, painted cover
Bimonthly
JULY 1993
DARK HORSE COMICS
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THE WORLD'S GREATEST COMICS!™

SCANNED BY - COYOTE

Thanks to Teachbug and Cimmerian32 for the help